

THEATRICAL AMUSEMENTS.

THE SEASON WIDE OPEN WITH PLINY OF NEW MATTER.

Francis Wilson in a Comic Opera, John D. Drew in a Dramatic Novel, Augustus Thomas' Latest Western Novel and Farces by Charles E. Blaney and Frederick Stanford.

The Knickerbocker Theatre will be reopened to-morrow night with Francis Wilson in a new comic opera, "The Monks of Malabar." The words are by J. Cheever Goodwin and the music by Ludwig Engländer. The scenery is Oriental, and the plot is a story of the East, and the action from which Mr. Wilson has been best fitted. His company is entirely different from that of last year. Madge Lessing has the place that Lulu Glaser formerly held. Maud Hollins has a prominent part. The principal contralto is Edith Bradford, recruited from the Bostonians. Other female roles are assigned to Edith Palmer, who is a good singer, and Alice Wilson's understudy last season, and Edith Huthins. Foremost among the men, aside from Mr. Wilson, will be Van Rensselaer Wheeler and Halton Mostyn.

During more than a year absence of "Arizona" have reached New York, but its first performance here will be given to-night by Augustus Thomas, who so successfully transferred the atmosphere of Alabama and Missouri to the stage in plays named after those States. Mr. Thomas has lived in Arizona, which should have given him a thorough knowledge of its characteristics, but more important is the fact that he has been able to play the part of a cowboy, and he will be helped in this by the scenery. Walter Burridge went to Arizona to make sketches, and John Faust painted the other settings, from drawings by Frederick Remington. The action takes place in an Arizona ranch near Fort Grant. It is a story of a cowboy's life, and the interest of the principal actors are Theodore Roberts, Walter Hale, Vincent Serrano, Edwin Holt, John Selwyn, Thomas Oberle, Eleanor Robinson, Jane Renkirk, Mattie Earle, Adora Andrews and Louise Closser.

The appearance of John Drew in a new play always looked forward to with keen expectation by metropolitan playgoers, and therefore the production of "Richard Carvel" at the Empire on Tuesday night will be a theatrical occasion. A new interest will be added by the appearance of Ida Conquest as Mr. Drew's leading actress, his third time he became a star. Every one who has seen Ida Conquest in the role of the title part in "The Girl in the Moon" will be quite out of the line that Mr. Drew has been identified with since he left Daly's, but he is a romantic actor at will. The dramatization of "Richard Carvel" has been made by Edward E. Ross, who has had experience in transferring book matter to the stage. The character of the title has been followed closely by the original author, and many of the scenes have been made to Mr. Drew's usual company. Among them are Mrs. W. G. Jones, Olive May, who made her first success with "Frank Five Years Ago" in "The Butterflies," Frank Lonsdale and Francis Powers, who came into prominence as "The First Born." Of the actors usually associated with Mr. Drew are Arthur Hyatt, Harry Harlow, Lewis Baker, Ida Conquest and Frank Lamb.

A new play is not frequent at the Grand Opera House, but it will be produced there this week. It is called "A Wife in Pawn," and was written by Charles E. Blaney so as to give to Hope Booth a congenial and principal part. She impersonates a young wife of a spendthrift who pines for a more substantial life, and she is not a young girl, but a woman who has been married for some time. The play is a comedy, and it is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift. The play is a comedy, and it is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift. The play is a comedy, and it is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift.

A little that is new and plenty that has proven diverting is offered in to-morrow's continuous shows. At Proctor's Fifth Avenue a first trial of a new short play will be made by Patricia. "The Girl in the Moon" is the title of the new medium, which will have its own outfit of scenery and will be prettily lighted. Another new item here will be the original production of "The Girl in the Moon," which is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift. The play is a comedy, and it is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift.

Patricia will be the most conspicuous member of the new show. She is a young girl, and she is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift. The play is a comedy, and it is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift. The play is a comedy, and it is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift.

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Montgomery and Stone, and several others. The average audience of the Knickerbocker Theatre is a large one, and it is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift. The play is a comedy, and it is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift.

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FUN IN FIVE NEW PLAYS.

EARNEST AND DIVERSE EFFORTS TO MAKE AUDIENCES LAUGH.

Mime Characters Introduced on Our Theatrical Stage Last Week—Devices by Which They Were Generally Amusing in Very Different Ways—Old Skimmer's Tyrolean Knees Five of the seven plays newly acted in New York last week were fastidious. The efforts to make audiences laugh were earnest and diverse. It is quite as hard to be really funny as it is to be serious. The devices of merriment were ingenious and generally effective. The odd one in "A Royal Family" was a king's household, and its similarity lay in depicting its personages as much like other well-bred yet commonplace men and women in modern fashionable society. The device of a king's household, and its similarity lay in depicting its personages as much like other well-bred yet commonplace men and women in modern fashionable society.

Fourteen dramatic theatres are already in use, aside from the four more to be reopened this week. "The Rebel" can brag of the greatest performance of the season. To-morrow night will start its fourth week at the Academy of Music, and mark the half-way point in its turn there. Andrew Mack's new songs made an immediate success with his first night audience. The only exception was a serenade, which was pretty but commonplace. In place of that he now sings "The Story of the Rose," from last year in style. The prettiest love ballads he has ever written.

"Ben-Hur" seems to have lost nothing in popularity during its summer absence. It has taken up its run at the Broadway, where it was cut short at the advent of warm weather. Extra interest is felt in its revival because of the new stars. William Warren's performance of the title role in the first night of the new season has been a success. The day and his contrasting fine acting in the later scenes have since improved in ease throughout. The renewed popularity of "The Prince of Jeddah" justifies its revival at the Criterion. It had been the intention to put James K. Hackett into "Richard Carvel," but the comedian's illness prevented. Therefore on Tuesday evening we shall see Mr. Drew and Miss Conquest in the title part.

Another week will be devoted to "The Great Republic," which is a play of the title part. The play is a comedy, and it is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift. The play is a comedy, and it is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift.

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parent in the first audience. That the son's identity is derived from the same source still rests on hearsay. At any rate, it is the theatrical fortune of the comedy, and retains its value notwithstanding much competition. But it was familiar and expected in "All on Account of Eliza," while the fun by Clara Allen was more of the same kind. The comedy was in the nature of a farce, and was a success. The comedy was in the nature of a farce, and was a success.

Changes in the Creed of Whist—Leads of Trumps Not Invariably Returned Novad—A Point of Whist Strategy Illustrated From the Play at the Knickerbocker Theatre. The longer one plays whist the more one becomes a student of the game. The exceptions to the most cherished rules are becoming so frequent and so marked in these days of critical analysis that one cannot help sighing occasionally for the good old times when the book was the only guide and the rules in the book were good enough for every one. You paid your dollar and you got your guide, and after that memory took the place of thought.

The remarkable thing about these changes in our creed is that it is the most sacred of beliefs which are attacked, and chiefly those which have been given to us by the great masters of the game. The exceptions to the most cherished rules are becoming so frequent and so marked in these days of critical analysis that one cannot help sighing occasionally for the good old times when the book was the only guide and the rules in the book were good enough for every one.

Do we invariably return our partner's trump leads now? Well, when we feel like it we do, especially if we know that he is a man who does not lead trumps unless he means business, and if we are sure that he will not lead trumps unless he means business. But if the hand has not been opened by a trump and it is evidently a sort of afterthought, we break our necks in the effort to get into the lead and swing the trumps again, as we did in the old days. Not exactly. We do lose tricks by it, or we gain? As the old song says, or should have said: Ask the cards and read the answer in your own mind.

The reasons for refusing to return a partner's trump lead were originally confined to two, which, although tersely stated, might have been reduced to one: "Unless you cannot." No matter why. We have other reasons now. One of them is: When you see that you will probably lose more tricks in the trump suit by returning it than you will gain in the other suits by getting the trumps out. Another is: When you have other uses for the trumps which your partner wants you to lead, especially when they are your own reentry cards. Another is: When you see that some of your trumps can probably be made more usefully by returning them to your partner's hand.

Fun in the first part of a Weber & Fields' show is always of the same sort. The actors of the stock company appear in their familiar guises. "Fiddle-de-dee" is no exception, but the ensuing chorus is by Roman nose aspects and policemen wandering about the "tarkus." Soon the Wolf Hopper as *Petrolina* tells what a rare wit he is. His examples of cleverness are not convincing, but his own delight with himself is amusing. *Marcus Finkels* tells in pantomime of his love for *Petrolina*, but the ensuing chorus is by Roman nose aspects and policemen wandering about the "tarkus." Soon the Wolf Hopper as *Petrolina* tells what a rare wit he is. His examples of cleverness are not convincing, but his own delight with himself is amusing.

Fun of the Paris kind, as offered in "The Flamingo of Leontine," at the Madison Square last night, is described on another page. In opposition to all this merriment in the stage productions of the week was the romantic play of "The Girl in the Moon," which is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift. The play is a comedy, and it is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift.

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AROUND THE WHIST TABLE.

WHEN NOT TO RETURN YOUR PARTNER'S TRUMP LEADS.

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BANKY JACKSON'S BLOWOUT.

A CLAMBAKE THAT IS ONE OF BROOMHOP COUNTY'S INSTITUTIONS.

Hanky's an institution, too, and holds more than a few of the county's finest. Hanky is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift. The play is a comedy, and it is a story of a woman who is sold into pawn, and she is sold to a man who is a spendthrift.

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